course, Jazz in the New Generation students, who will be introduced shortly. I appreciate David Baker, Jazz Master 2000, for joining us as well. Proud you're being here.

During this month, we recognize the great contribution that black music has made to the culture of our Nation and to the world. This music could only have come from the unique experience of African Americans, yet it speaks to every human heart. Black music in America began with spiritual songs that bore witness to the cruelty of bondage and the strength of faith. From those roots, it grew into a variety of styles, jazz and gospel, rhythm and blues, and rock and roll. All these forms capture a part of the American spirit.

It's impossible to imagine American music without Louis Armstrong and Duke Ellington, Mahalia Jackson and Billie Holiday, Lionel Hampton or B.B. King, Stevie Wonder and Aretha Franklin, and countless others. It's just impossible to imagine American music without them, isn't it?

Recently, we've lost two of our greatest African American musicians. Last month, the celebrated jazz drummer Elvin Jones passed away. He was the fiery pulse of John Coltrane's Quartet. Elvin Jones loved music so much that rather than spend his last days in the hospital, he brought an oxygen tank on stage with him, so he could keep amazing his audiences until the very end.

And just days ago we said goodbye to another American original, Ray Charles, who's often called "the father of soul music," but his music embraced every style and transcended every label. It takes a great talent to make a song forever your own, and no one hears "Georgia On My Mind" or "Hit the Road, Jack" without thinking of Ray Charles. When he was 15, his mother, Aretha, told him just before her death, "You might not be able to do things like a person who can see, but there are always two ways to do everything, and you've just got to find the other way." Well, Ray found—Ray Charles found the other way, a beautiful way, and it was our privilege to witness it.

Though an older generation leaves us, their legacy lives on in many talented young African American musicians of today: Gospel singers like Kirk Franklin and Yolanda Adams—I might add, both from Texas—[*laughter*]—bright jazz talents like Roy Hargrove, Mark Turner, Joshua Redman; pop artists like Alicia Keys. And of course, there's a Marsalis brother for just about every instrument. [*Laughter*] These performers and many others carry forward the tradition of black music in our country. We take great pride in this heritage. We're grateful to every musician who keeps that heritage so rich and so vital today.

And so I've signed a proclamation designating June 2004 as Black Music Month in the United States of America. It's a way we honor this important part of our heritage.

I'm going to turn things over now to the Chairman of the National Endowment of the Arts, Dana Gioia, who will tell us about the Jazz Masters program and introduce our performers. Before he comes up here, I want you to know that he jokes he's the only person ever to have gone to Stanford Business School to become a poet. [*Laughter*] He can explain that for himself. [*Laughter*] He's doing a great job as the NEA Chairman. Welcome, Dana Gioia.

NOTE: The President spoke at 4:05 p.m. in the East Room at the White House.

Proclamation 7798—Black Music Month, 2004

June 22, 2004

By the President of the United States of America

A Proclamation

The creativity and variety of African-American composers, singers, and musicians have shaped America's artistic and cultural landscape. During Black Music Month, we celebrate and honor the extraordinary impact of African-American music on our Nation's musical heritage.

The artistry of black musicians changes as each generation brings new talent and trends. Yet, there is a continuous theme. From the profound spirituality of African indigenous faith that influenced gospel, through the development of blues and jazz, to the emergence of rhythm and blues and rock and roll, we hear the richness of the

African-American experience, past and present.

The earliest African-American music echoed the struggle of the oppressed, the trust of the faithful, and the endurance of the weary. We hear the voice of hope in work songs, hymns, psalms, and spirituals. The musical expression that captured the struggle for freedom and equality formed the foundation for gospel, blues, and jazz. African-American churchgoers transformed early spirituals into gospel music, giving voice to praises that still move listeners today. In the early 20th century, performers like Ida Cox and Tommy Johnson gave life to the improvised performances and style of the blues. As artists migrated to cities, the blues developed into an urban phenomenon and evolved into a major force in contemporary music.

During the same period, early pioneers such as Duke Ellington and Jelly Roll Morton were merging African musical roots with popular and church music to create a distinctively American sound: jazz. Songs first played in clubs in New Orleans, Memphis, and Chicago are now recognized and loved around the world. As jazz has expanded beyond its acoustic roots, African-American dreams, hopes, and joys have remained at the music's core.

The brilliance of new musical expressions emerged with rhythm and blues in the 1940s and rock and roll in the 1950s. Songs from great artists performing today embody the enduring appeal of this music. As black music continues to bring enjoyment to us all, the commemoration of this month expresses our Nation's recognition of its influence and our pride in its legacy.

Now, Therefore, I, George W. Bush, President of the United States of America, by virtue of the authority vested in me by the Constitution and laws of the United States, do hereby proclaim June 2004 as Black Music Month. I encourage all Americans to learn more about the history of black music and to enjoy the great contributions of African-American musicians.

In Witness Whereof, I have hereunto set my hand this twenty-second day of June, in the year of our Lord two thousand four, and of the Independence of the United States of America the two hundred and twenty-eighth.

George W. Bush

[Filed with the Office of the Federal Register, 8:45 a.m., June 24, 2004]

NOTE: This proclamation was published in the *Federal Register* on June 25.

Message to the Congress Reporting on Iceland's Lethal Research Whaling Program

June 22, 2004

To the Congress of the United States:

On June 16, 2004, Secretary of Commerce Donald Evans certified under section 8 of the Fisherman's Protective Act of 1967, as amended (the "Pelly Amendment") (22 U.S.C. 1978), that Iceland has conducted whaling activities that diminish the effectiveness of the International Whaling Commission (IWC) conservation program. This message constitutes my report to the Congress consistent with subsection (b) of the Pelly Amendment.

The certification of the Secretary of Commerce is the first against Iceland for its lethal research whaling program. In 2003, Iceland announced that it would begin a lethal research whaling program and planned to take 250 minke, fin, and sei whales for research purposes. The United States expressed strong opposition to Iceland's decision, in keeping with our longstanding policy against lethal research whaling. Iceland's proposal was criticized at the June 2003 IWC Annual Meeting by a majority of members of the IWC Scientific Committee, and the IWC passed a resolution that urged Iceland not to commence this program. In addition, the United States, along with 22 other nations, issued a joint protest asking Iceland to halt the program immediately. The United States believes the Icelandic research whaling program is of questionable scientific validity. Scientific data relevant to the management of whale stocks can be collected by non-lethal techniques. Since Iceland's 2003 announcement, Iceland reduced its proposed take to 38 minke whales and in implementing its lethal research program, killed 36 whales last